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toiler. He must learn a few new constructions, but they can be acquired with ease. Prosody should be a delight, just enough to hear the music of that "wielder of the stateliest measure ever moulded by the lips of man". The story is the important thing. Let the class revel in it. Let them hear its echoes in English literature. Make them see Aeneas and Dido with Roman eyes. Leave out the fifth book and read some Eclogues.

This is all a four years' course can hope to do but a short history of Roman literature ought not to be omitted, if the pupil is to bring order out of chaos and close his course with a definite idea of the relation of these books to one another and to the development of Latin letters.

How shall the teacher present these books to the class? How shall he conduct the reading of them? The story should be emphasized from the beginning. The teacher should give the historical setting; make it attractive and living; if possible, connect it with modern times. At suitable points let the pupil recount the narrative as far as read. Let the class read and reproduce the excellent introductions which now accompany the best editions, as the information therein contained is needed to explain the text. Let the teacher supplement this with parallel references, maps and pictures. Let moral questions be discussed and the characters be condemned or acquitted.

The pupil must acquire as speedily as he can the art of translating. The chief difficulty here is the word order. The pupil must learn to read Latin in the Latin word order according to the well-known method of Prof. Hale, but he must also, unless above the average, learn the mechanics of rendering that order into the English order. The second difficulty is the vocabulary. Here the teacher may help to build on the scanty list with which the beginner starts by a definite attempt to fix attention on the new words and their meanings. Making logical categories, lists of synonyms, opposites, and derivatives, giving a taste of philology where the history of the word is clear; all these methods help by presenting the same thing from different points of view.

Yet a third difficulty is to be met. What Latin teacher has not heard the jargon of English words and Latin idioms which Professor Lane has so aptly illustrated in his "Concerning a Youth Who Was Unable to Lie", which begins, "A certain father of a family to whom there was a sufficiently large farm, moreover a son in whom he especially rejoiced, gave this one for a gift on his birthday a little axe". With a class of average intelligence this difficulty is the easiest to overcome. Rouse good-natured criticism and rivalry in suggesting the best English translation; read the whole lesson to the class in the best possible English; read to the class such things as the skit above referred to, the contest for the essay prize in *Sentimental Tommy* and classic trans-

lations such as Long's *Aeneid*. The class will soon appreciate keenly and be ambitious to succeed in this final step in translation.

But when all has been said that can be said on method, important as it is—and it often means the difference between success and failure—only one-tenth (according to Horne's estimate) of the problem of education has been considered. The other nine-tenths are concerned with the personality of the teacher. "Personality", says Horne, "is the spirit that unifies the attainments of a man; it is his attitude toward life, his point of view, his total character". Of the elements which must make the personality of a successful teacher, the first is an uncompromising and all-pervading honesty and fairness in word and deed. Children are keen readers of character whom no teacher can hope to deceive by a fair semblance of reality. For the same reason a teacher must truly love his work and his pupils, for love begets love and love makes hard tasks light. He must be enthusiastically convinced not only of the value of his subject as a whole but of the importance and interest of the bit which he has carefully chosen for each individual lesson. His perspective must be true and steady and so firmly based on a knowledge of principles that he cannot be induced to give way to discouragement and irritation; and, lastly, the teacher must be well and happy in his school work with the happiness which has been defined as the consciousness of accomplishing successfully something worth doing; happy in a chance to grow in ability through further study, and happy in a part of every day when he forgets he is a teacher. Through such a personality is the aim of education, the development of moral character, attained. Says Horne, "The quandary of the school as to how to cultivate morality and religion without being able (in the nature of things,—) to teach them is solved through the provision of teachers with personalities worthy of imitation by the pupils. And the highest duty and privilege of the teacher is to be in whatsoever things are true, honest, just, pure, lovely, and of good report what he is willing for his pupils to become".

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## REVIEWS

Das Fortleben der Horazischen Lyrik seit der Renaissance. Von Eduard Stemplinger. Leipzig: Teubner (1906). Pp. XVIII + 476.

'Parallel passages' and 'Comparative literature' were among the chief interests of my first years of teaching. But recent attempts to philologize, systematize and canalize these sources of class-room inspiration will drive me to spend the remainder of my days in emending the commentators on Aristotle and making minor contributions to the doctrine of the Greek particles. It was inevitable. In an age of machinery, wholesale methods, and index learning the

idea that the study of the Classics might be broadened by tracing their influence on modern literature was bound to give birth to treatises on *Der Einfluss der Anakreontik und Horazens auf Johann Peter Uz* (*Zeitschrift für vergleichende Litteratur-Geschichte* N. F. 6. 329). And if a lover of Horace noted in his reading some of the apter and prettier reminiscences of the Odes in French and English poetry, it was only a question of time when a philologist should compile a dreary volume of commonplace paraphrases by unread and unreadable 16th, 17th and 18th century Germans.

This book lies before me for review. It contains considerable curious information, a general introductory survey and enumeration of Horace's chief French and German imitators, a special treatment of each ode with the musical settings of German composers when they exist, and a full index. It has been respectfully if not warmly reviewed in Germany. It will be interesting to any one who cares to trace the influence of Horace mainly in the second and third rate older literature of France and Germany. To the lover of literature and of Horace it is sawdust. And that for two chief reasons. It is compiled by philological and index-searching methods with no sense of literary values. And though there is a show of quoting English writers, the author is evidently not at home in this the most important division of his subject.

Other branches of philology may ignore the question of values as irrelevant and unscientific. But the study of comparative literature and the collection of parallel passages cannot. Parallel passages are of no significance unless they are apt and interesting or beautiful in themselves and of a quality to give pleasure to readers of taste, or, failing that, at least help us to follow the history of ideas or ascertain the reading or mental growth of some writer important enough to be worth studying in this way. No year passes in which the Odes of Horace are not translated, paraphrased and parodied by a dozen clever schoolboys in a fashion no better and no worse than most of the older French or German or 'British Poets' specimens collected by Dr. Stemplinger. The only difference is that the one are in print and indexed and the other are not. A large proportion of the names in Stemplinger's index are unknown to the average educated reader, and a large proportion of the names for which such a reader would look first are missing. There is no mention of Tennyson, Herrick, Gray, Shelley, Wordsworth, Swinburne or, with the exception of a few perfunctory references to Shakespeare and Spenser, of any of the Elizabethans. There are few references to Dryden, none to Thompson, Landor, Clough, Macaulay, Longfellow, Omar Khayyam, Campion, Praed, Calverley or Austin Dobson. The name Cowper is represented only by the Lord Chancellor. 'In revenge', as the

French say, there are 40 references to Beys, 20 to Brandt, 9 to Cronegk, 18 to Dach, 31 to P. Fleming, 77 to Geibel, 31 to Gleim, 77 to Herder, 22 to Höfhaimer, 20 to Judenkönig, 33 to Klopstock, 21 to Michael, 40 to J. B. Rousseau, 22 to Tritonius and 28 to Johann Peter Uz.

These remarks are intended not so much in depreciation of Stemplinger's book as in deprecation of the tendency among American scholars to take over along with German scholarship and philological method German ideals of culture and German estimates of international literary values. We have a literature 800 years old and standards of value set by Chaucer, the Elizabethans, the age of Queen Anne, the age of Wordsworth and Shelley, the age of Tennyson and Browning. The German literature that possesses permanent value for literary culture is practically confined to the period from Lessing to Heine. The Germans themselves from motives of 'piety' or philological thoroughness may very properly explore the wilderness beyond Lessing. But our own perspective will be utterly distorted if out of respect for German philology we accept for comparative literature the scale of treatment which such researches impose.

Still less may we accept such foreign estimates in our own literature. No industry, no elaboration of method, no acquired virtuosity in colloquial English can replace the instinctive sense of values of one to the manner born. German writers on metrik cannot be brought to see why Mrs. Hemans and Byron are not as good authorities as Collins, Shelley or Swinburne. And Stemplinger quotes and divides two well known lines of Shakespeare in this fashion:

The seas and wind (old wranglers) took a  
Truce and did him service.

He not only misses all the finer sporadic reminiscences of the Odes in English literature, and all the beautiful or witty nineteenth century versions and imitations, but he wastes the space that ought to have been given to these things in reprinting in full insipid eighteenth century 'allusions' to Horace to which he was guided by the Index of the British Poets—things worthy at the most of mere perfunctory mention for completeness's sake. The book, then, whatever its interest to German scholars curious about their older literature, does not fulfill the promise of its title for English readers, and would only confuse the judgment and taste of the American student whose teacher took it seriously.

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Virgil's Aeneid, Books I-VI. Edited by H. R. Fairclough, Professor of Latin in Leland Stanford University, and Seldon L. Brown, Principal of Wellesley (Mass.) High School. Boston: B. H. Sanborn and Co. (1908). Pp. lxi + 575 + 140. This edition of the Aeneid shows the value of